

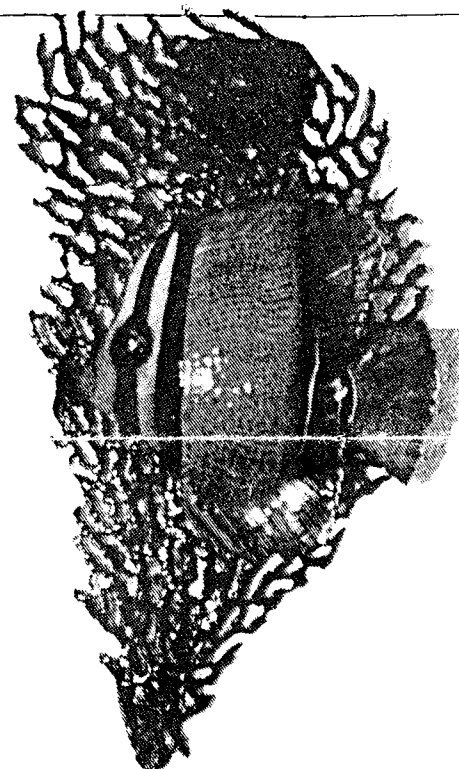
# Australian Enamel Newsletter

Issue 14

June 1992



## Enameller Profile — Elaine Palmer



I've always been a designer and crafter as far back as I can remember, drawing coloured filigree designs on graph paper and making cute felt dolls in peasant costumes, tried anything and everything right up to the time of deciding to set up a dress making business, at age 19, because I liked designing and wearing up-to-the-minute clothes. Never having learnt dress design or making, I had a long way to go. Not daunted, I took on the job of dressing an opera, Traviata, wonderful fun and experience which I repeated several times before leaving Perth for Sydney.

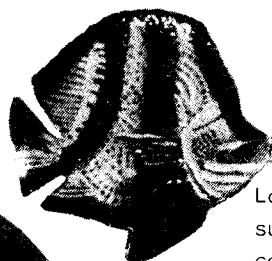
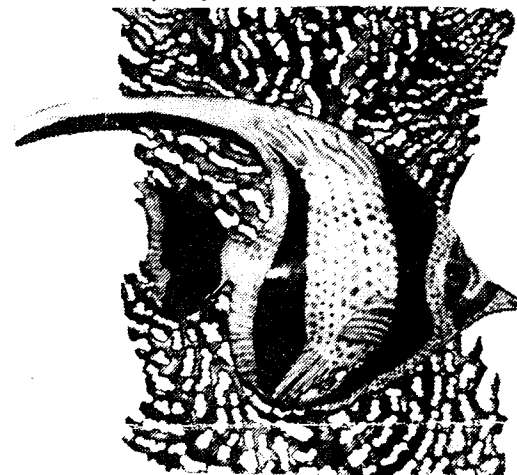
Here I happily joined the costume department of the National Opera, forerunner of the Elizabethan Theatre, and learnt a great deal about stage craft and illusion as well as a lot of music. Eventually I found I couldn't afford to carry on in the theatre, lunch money is just not enough for survival, so I once more joined the ranks in the rag trade.

I had never really known what enamel was until about 13 years ago when I saw and bought a tea spoon with a small enamelled disk set into the handle. Of course, I've seen Chinese and Indian enamels for ever, but their impact was not to be compared with this little piece which had been done by the woman in front of me in the stall. This was when my love affair with enamel and subsequently with sculpturing metal to be enamelled, began.



Looking thru my photos there seems to be a predominance of fishy subjects with a few butterflies, flowers and abstracts thrown in. Of course, the brilliance of enamel really appeals to my theatrical soul and it rarely lets me down. Designing the mechanics of a wall piece that has to end up 2 or 3 feet high but has to be created in an 11x11 inch kiln is a fascinating, frustrating and sometimes almost suicidal experience. All worth the agony when it is eventually hanging straight, without the joints showing !

My joy in doing enamels is the great variety of techniques and endless ways it can be used to decorate. For me, time and patience are the main ingredients needed to achieve a degree of satisfaction with,



# Editorial

# News

The recent cold snap has given enamellers a great excuse to spend lots of time in the company of warm kilns. The coolth is a great relief after the long hot summer.

Once again information (and deadlines) for entry into an International exhibition has fallen between publication dates for AEN. Last issue it was the Lithuanian Symposium of Enamel, and this issue its the 1992 Pacific Enamelling Symposium in the US. Slides for the Juried Exhibition needed to be in the US by 20 May, but AEN did not receive the details until mid April. Postal costs prevent an extra flier being sent to all subscribers, but if those enamellers wanting to be kept informed of exhibition opportunities could write in, a list could be compiled for future such occurrences.

AEN must be in a list making mood. This time AEN is compiling a 'Travellers Guide to Enamel'. Heather Calnan suggested it some time ago and I think its a great idea. The guide will be a resource for enamellers travelling in Australia who want to look at and/or buy enamels. It is hoped that it will be a comprehensive listing of all exhibition and retail outlets. I know that when I am in cities other than my own I always seek out the places where I will see work by other enamellers. I'm sure other enamellers would do the same, especially if they had a handy list. If you have work on permanant display in shops or galleries in any major centres anywhere in Australia, then please fill out the enclosed form giving details of name and type of outlet, names of enamellers represented, and the type of work they do. All going well, the list will be in the August or October issue. I would also like to include a listing of historical or contemporary enamels on permanant exhibition in museums, art galleries or public places. Your help in compiling this listing will contribute to its usefulness or otherwise to Australian enamellers. Information is especially requested from enamellers in WA, SA, Tas and Victoria.

Regards

*Carolyn DeRoppo* Editor

It's on!

The Second National Exhibition of Enamel will be held in Sydney for two weeks from 5 January, and will coincide with the Festival of Sydney celebrations. Negotiations are underway to have the exhibition included in promotions of Festival events.

The Enamellers Association has hired Craftspace, the Access gallery of the Craft Council of NSW for the exhibition.

This is a wonderful opportunity for enamellers to promote their work at a time when Sydney is full of visitors and arts events. The Craft Council gallery is in The Rocks area - a picturesque and popular tourist centre.

A decision to allow each artist to exhibit up to 10 pieces will give a valuable opportunity to stage a mini-exhibition within the larger show. With strong representation from each enameller it should be an exciting, interesting and diverse exhibition.

The Enamellers Association will be sending entry forms to all AEN subscribers in June.

Enamellers may enter up to 10 slides for selection by the judges. Ken Lockwood and Robyn Tudor will again be judges, with a third person to be announced.

The Convenor, Mary Raymond can be contacted at 7 Ailsa Close, East Lindfield 2070.  
Telephone 02 416 6472



Thank you to the following people for their help in compiling this issue:  
Barbara Ryman, Wendy Hall, Janine Tanzer, Elaine Palmer, Helen Aitken-Kuhnen, Mary Raymond, Enamellers

# CRAFTSPACE

220 LIVERPOOL STREET, EAST SYDNEY, 2010

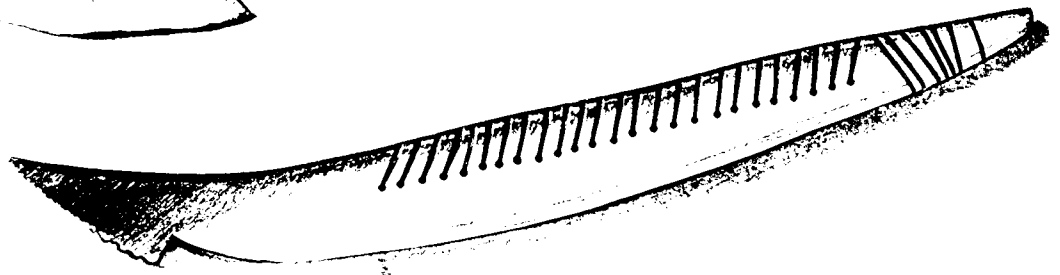
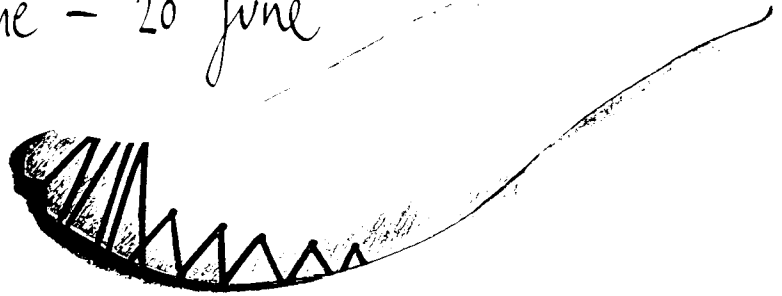
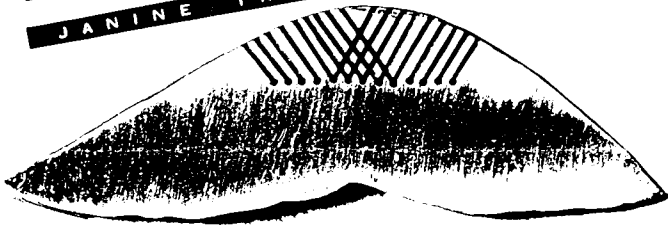
THE CRAWFORD GALLERY

TELEPHONE: (02) 361 0466

GALLERY HOURS: 11 AM TO 6 PM

Janine Tanzer 2 June - 20 June

ANOTHER LANGUAGE  
JANINE TANZER

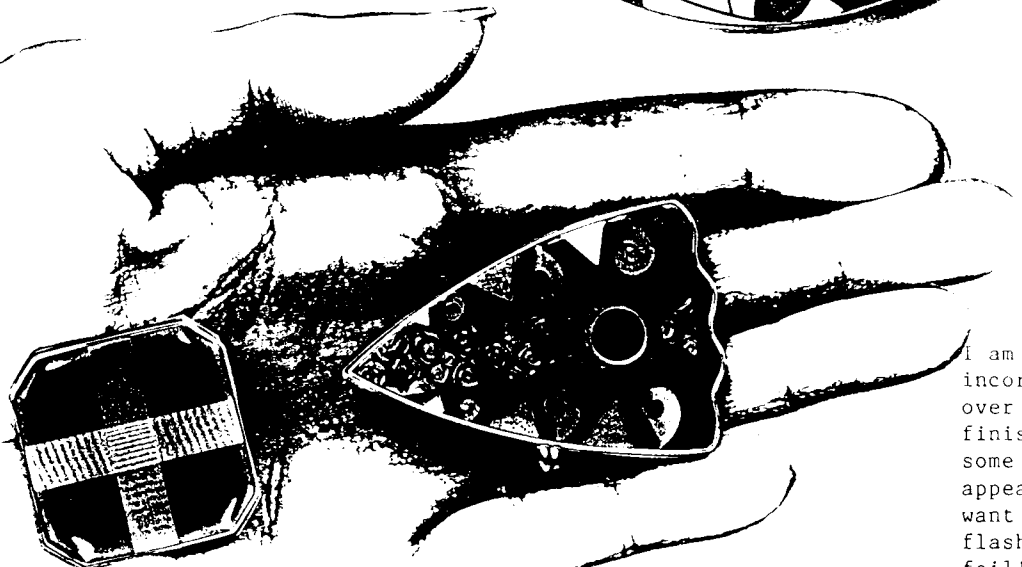


Barbara Ryman & Wendy Hall 23 June - 11 July

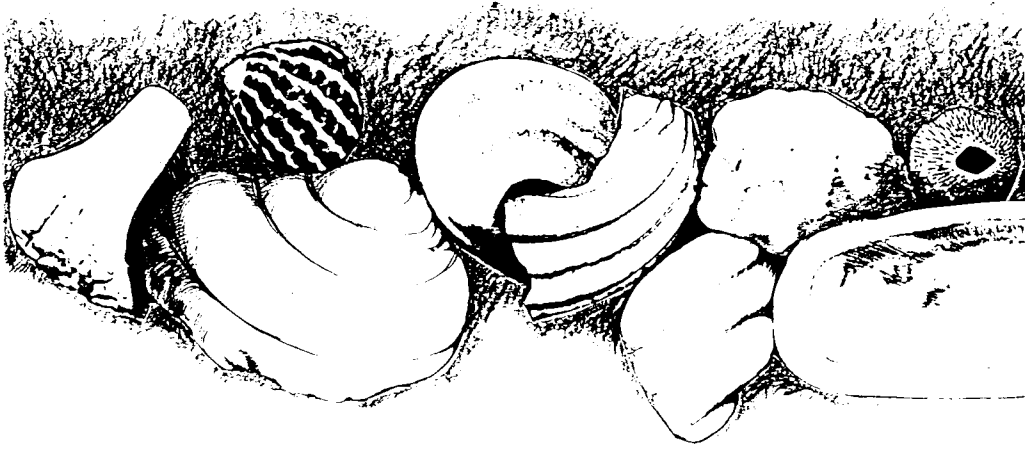
This current work is continuing to explore and develop my main themes of the ocean and shore.

I am enjoying trying to be more sculptural and am using materials other than enamel towards this end.

- Barbara Ryman




I am pursuing my interest in enamels incorporating textured gold foil over fine silver. A laborious hand finish on the enamel surface of some pieces gives them a worn, aged appearance and a surface that you want to touch. In others, a bright flash-fire clearly reveals the foil's texture. Carved ebony and gemstones feature in some pieces.



Designing enamel work, or any work, would have to be one of the most exciting and stimulating parts of the creative process. What flights of fancy and grand visions arise. Then you have to make the thing, and that can often be just hard slog! Of course the enamelling process offers a great deal of excitement in itself, not excluding the surprises that can arise.

It seems that its often when I'm considering teaching enamelling that my mind ponders on all sorts of things, taking directions I'm too busy to spend time with normally. Ideally, this process would be happening all the time.

In one class I asked the students to bring in a found fragment, man-made or natural, and using enamel reproduce the object. The discussion of the possibilities really focused attention on the versatility of enamel - shiny, matte or etched; opaque, opalescent, transparent; foil, cloisonne wires, limoge, stenciling; on a flat base or moulded? One small object could be re-created in such a variety of ways. Should it be an attempted replication, or cloisonne lines of the main patterns, or perhaps a stylised representation or impression, or just choosing to show texture or surface quality.

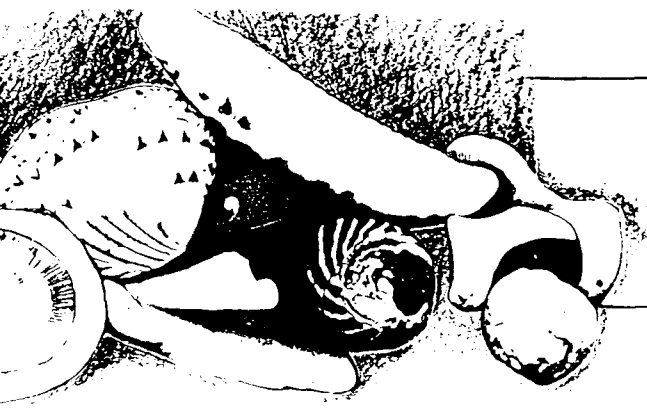
This exercise didn't produce a piece of work, but a collection of experimental samples. 

Another fun approach is to use collage.

Again a student exercise, where I found the students were not so confident of their design abilities, was to use ready made images and fragments from magazines. These were used to build up the design, then various parts sectioned off to find something to work with. This took some of the stress out of designing while allowing an exploration of possible enamelling techniques, plus the added bonus of enjoying another medium for creative expression.

When I watch these students at work, I think I'd better practise what I preach and broaden my horizons!





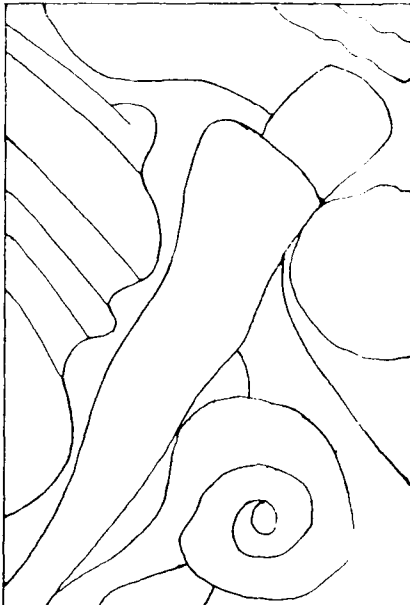
from De

The need to produce work for market can sometimes hold us into the area of enamel that is familiar. This knowledge/area is not just arrived at, but is worked for and can take years to develop and enjoy.

Probably the best opportunity to explore and develop ideas is to produce a body of work for an exhibition.

Apart from consideration of materials, technique and construction, and colour, our vital concern is the design. A sure and confident design is as important (possibly more) as good technique. Will it be realistic, abstract, an impression, derivative, a point of view, - there are many approaches, many considerations, many styles. Whatever the route chosen, let there be many side roads and deviations. Suck the bones and marrow of a design, explore and seek the essence.

Primarily, enjoy the creative process.

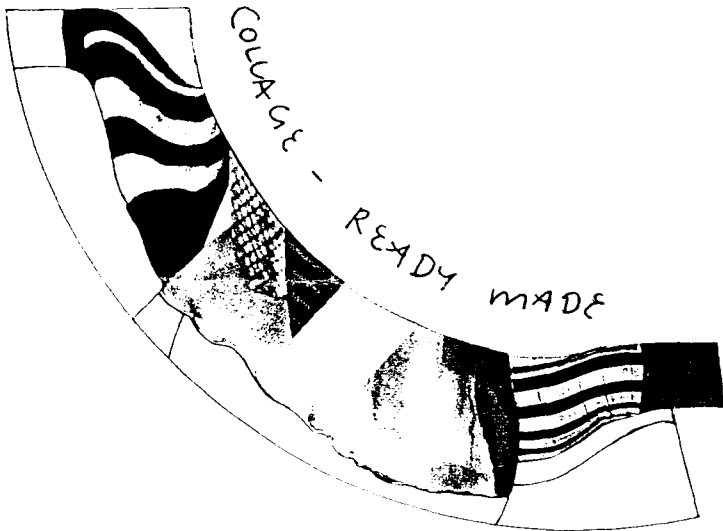


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# DESIGN TO REALITY

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Text and layout by Barbara Ryman.



Surround yourself with relevant objects and images, samples and experiments. They can be there constantly feeding into your creative subconscious, fermenting and melding into .....? That's creativity for you!

## EXPLORATION / DEVELOPMENT



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# Exhibitions - international - national



Skipton artist Allan Heywood with a large version of the work which won him the grand prize in a Toronto exhibition.

The Annual Toronto Miniature Art Exhibition is on again and has expanded to New York City.

The Seventh Annual International Exhibition and Sale of Miniature Art will be opening in Toronto, Canada and in New York City, USA in 1992.

In both of the separate competitions \$8,00.00 in prizes will be awarded. Categories are:

1. Paintings.
2. Sculptures and Bas Relief.
3. Graphics, Computer Art, Printmaking.
4. Watercolours.
5. Drawings, Pastels, Coloured Pencil, Scrimshaw.
6. Photography.
7. Ceramics, Enamels, Glass.
8. Fiber Art.
9. Mixed Media and Collage.
10. Traditional Portraiture.
11. Traditional Landscape, Animals, Florals, Still Lives, Marines, Etc.

Selection is by actual art work, or by slides or photos. Image size must not exceed 3" x 4" (7.5 x 10 cm). For 3-dimensional works the limits are 3" x 3" x 4" including pedestal or support.

The framing for the exhibitions is furnished by the gallery.

The Toronto exhibition will continue for two months during November and December. The exhibition in New York is on for the month of October.

The exhibition is truly an international event with artists from seventy countries represented.

The entry fee is \$US 45.00 plus \$6.00 handling fee. All works must be for sale, and selling price should include 40% commission.

Deadline for entry of artworks is July 22 1992.

Entry forms and enquiries to:

Del Bello Gallery,  
363 Queen Street West,  
Toronto, Ontario M5V 2A4, Canada.  
Telephone (416) 593 0884  
Fax (416) 593 8729

Photocopies of entry forms are available from AEN,

## Diamond Valley Art Award 1992

Acquisitions to the value of \$10,000 to be made in the categories of painting, jewellery/metal, and ceramics. Artists and craftspeople wishing to be considered may submit three slides of recent work and a brief resume, plus \$10.00 entry fee before July 3. Slides must be 35mm and be clearly marked with title of work, date, medium and artists name. Selected artists will be invited to submit one work only. For further information contact Kate Derum or Virginia Druett on 03 435 7411, or write to Diamond Valley Art Award, PO Box 115, Greensborough, 3088 Victoria.

The Mornington Craft Event has held its Annual Exhibition in the Regional Gallery of Mornington Peninsular Art Centre for the last two years. Following the success of the 1991, the Art Centre has extended the Event from 10 days to one month - 19th September to 18th October.

Non-acquisition awards of approximately \$2500 will be presented in ceramics, glass, metalcraft (including jewellery) and wearable and non-wearable fibre. A student encouragement award will also be made. Artists and craftspeople wishing to be considered for invitation should submit a brief resume and four clearly labelled slides of recent work.

Entries close on 1st September and work must be delivered by 14th September.

Editors note: the above information taken from two sources seems contradictory regarding entry conditions. Entry forms are to be available in June, get one early to avoid missing the deadlines.

For further information, contact Leisa Coleman at 059 838 404, or Judith Elderton, Kennagh, Yal Yal Road, Merricks 3916 Victoria. Telephone 059 898 357.

## National Craft Acquisition Award 1992

This is a multi-media exhibition sponsored by the Museums and Art Galleries of the Northern Territory and organised by the Craft Council of the Northern Territory.

The award claims to promote excellence in crafts and participation is invited craftspeople resident in Australia.

The sponsor would expect to expend \$8,000 on acquisitions.

Work must be original, produced in the last 12 months and not been previously exhibited. Two entries per person with a \$5.00 entry fee per item. All work must be for sale.

Completed entry form and fee must arrive at CC of NT no later than 4 September 1992, and entries delivered no later than 17 September.

Entry forms available from  
Craft Council Of Northern Territory,  
GPO Box 1479 Darwin NT 0801

## Suppliers

From Helen Aitken-Kuhnen -  
A supplier of diamond coated tools. Has needle files in various grade grits for \$15.00 each. Will custom make files to order.

Diamond Plating  
14 Shearston Crescent, Mentone, Victoria 3194.  
Telephone 03 584 5566

From Therese O'Donaghue -  
a supplier for Thompson Enamels in Victoria.  
Frankston Gem Centre,  
130 Young Street, Frankston, Victoria 3199.  
Telephone 03 783 3142  
Some stocks of lead-bearing, but all new shipments will be lead-free.

Thompson Silvercraft have moved. They now have a shop front at 9 Glebe Street, Glebe 2037.  
Telephone 02 552 3882 or 008 252 437.  
Fax 02 552 3825.  
Thompson Silvercraft will continue to supply sterling and fine silver, and gold sheet, wires and findings. Chain, semi-precious beads, stones and tools are also stocked.

## Workshops

The Sydney Enamellers Association is planning two workshops in 1993. Harold Balazs - Sculptural and Architectural Enamel, in April, and Hiltrude Blaich - Enamel on Spun Copper Boxes, in March.  
Enquiries to the Secretary, Heidi Wellings,  
15 Dewrang Avenue, Elanora Heights 2101. Telephone 02 913 9130.

## Wanted :

Thérèse O'Donaghue writes -  
'I have recently finished my degree at Monash University (formerly Chisholm Institute) and am beginning to set up my own enamelling studio. However, (like the vast majority) money is a problem. I am looking to rent use of a kiln as I cannot afford to buy one. I would like to contact any interested Melbourne enamellers.'

Are there any enamellers who have a kiln that they're not using at present, or who could help with use of their workshop? Thérèse can be contacted at 13 Grange Road, Blackburn South, Melbourne 3130.

## Symposium

1992 Pacific Enamelling Symposium, "The Cutting Edge" will be held in Seattle, Washington State, USA from September 11 - 15. There will be hands-on workshops, lectures, demonstrations, panel discussions, trade shows and a juried exhibition.

For details of the programme and eight workshops, send a stamped self-addressed envelope to AFN, or contact the Convenor Leslie Campbell at 1023 California Lane S.W., Seattle WA 98116. Telephone 206 937 2155.

## Around the Magazines

Glass on Metal Vol 11 No 2

Features articles on Enamel Viscosity, International Workshop in Hungary by participant Maureen Garswell, Separation Enamel - old and new variations, Ellamarie and Jackson Woolley: Enamelling Pioneers.

Glass on Metal is a bi-monthly magazine pertaining to vitreous enamel and related arts, and is published by the US Enamelist Society. Annual Subscription and membership is US\$40.00 per year plus air postage US\$14.00 per year. Enquiries to Enamelist Society, PO Box 310, Newport Ky 41072, USA.

Browsers of newsagent magazine shelves may be interested in having a look at Arts in Asia, which usually has full page colour photographs of contemporary Asian enamelled vessels in its front few advertising pages. Some very beautiful pieces have been illustrated over the last year or so.

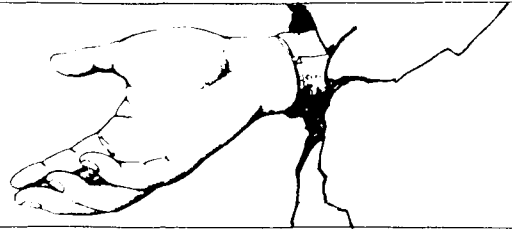
Four Sydney enamellers, Val Aked, Stacey Allen, Heather Calnan and Mary Raymond, participated in the Glenaeon Craft Fair in Sydney in May.

Secret Treasures of Russia - One Thousand Years  
One Thousand Years Of Gold and Silver.

See issue 13 for exhibition review.  
Art Gallery of Queensland  
17 June - mid August



# Diary



June 19	Deadline for delivery of work, Neckworks Award Exhibition, and Graduate Metal V, JMGA Conference, Perth. See previous issues for details.
July 3	Deadline for entry forms etc for Diamond Valley Art Award 1992. See this issue for details.
July 4 - Sept 6	International Biennale of Limoges, France. International exhibition of enamel.
July 22	Deadline for entry of artworks to seventh Annual Exhibition of Miniature Art, Toronto, Canada, and New York USA. See this issue for details.
August 14 - Sept 13	Neckworks Award Exhibition, Perth.
August 15 - 16	'Connections 92', JMGA Conference, Perth. See previous issues for details.
September 1	Deadline for entries to Mornington Peninsular Craft Event. See this issue for details, and check this date against entry form information.
September 4	Deadline for entry form and fees to National Craft Acquisition Award Exhibition 1992. See this issue for details.
September 11 - 15	1992 Pacific Enamelling Symposium, 'The Cutting Edge', Seattle, WA, USA. See this issue for details.
September 14	Deadline for delivery of work, Mornington Peninsular Craft Event. See this issue for details.
September 17	Deadline for delivery of work to National Craft Acquisition Award Exhibition, Northern Territory. See this issue for details.
September 19 - Oct 18	Mornington Peninsular Craft Event. See this issue for details.
October	Seventh Annual Exhibition of Miniature Art, New York.
October 3	National Craft Acquisition Award Exhibition, Northern Territory.
October 3 - 10	Diamond Valley Art Award Exhibition, Greensborough, Victoria.
October - November	Seventh Annual International Exhibition of Miniature Art, Toronto.
January 5 - 17	Second National Exhibition of Enamel, Sydney.

Deadline for material for next issue  
N<sup>o</sup> 15 is July 22 1992.

Send to AEN or fax 066 841422

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